

Ithaca College

## Digital Commons @ IC

---

[All Concert & Recital Programs](#)

[Concert & Recital Programs](#)

---

12-3-2008

### Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

Paula Crider

Timothy Arnold

Follow this and additional works at: [https://digitalcommons.ithaca.edu/music\\_programs](https://digitalcommons.ithaca.edu/music_programs)



Part of the [Music Commons](#)

---

#### Recommended Citation

Ithaca College Wind Ensemble; Peterson, Stephen; Crider, Paula; and Arnold, Timothy, "Concert: Ithaca College Wind Ensemble" (2008). *All Concert & Recital Programs*. 6530.

[https://digitalcommons.ithaca.edu/music\\_programs/6530](https://digitalcommons.ithaca.edu/music_programs/6530)

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

ITHACA COLLEGE  

---

SCHOOL OF MUSIC

**ITHACA COLLEGE WIND ENSEMBLE**  
**Stephen Peterson, conductor**

**with**

**Paula Crider, The Colonel Arnald Gabriel '50**  
**HDRMU '89 Visiting Wind Conductor**

**Timothy Arnold, graduate conductor**

**Ford Hall**  
**Wednesday, December 3, 2008**  
**8:15 p.m.**

**ITHACA**

## "At the Bal"

Le Bal de Beatrice d'Este (1905)

Reynaldo Hahn  
(1875-1947)

- I. *Entrée de Lodovic le More*
- II. *Lesquercade*
- III. *Romanesque*
- IV. *Ibérienne*
- V. *Léda et l'Oiseau*
- VI. *Courante*
- VII. *Salut final au Duc de Milan*

18'

Musica Boema, op. 137 (1976)

Zdeněk Lukáš  
(b. 1928)

- I.
- II.

18'

### INTERMISSION

La Procession du Rocio (1913)

Joaquin Turina  
(1882-1949)  
Arr. Alfred Rea

- I. *Triana en Fête*
- II. *La Procession*

9'

Timothy Arnold, graduate conductor

In Memoriam (1910)

Johan Halvorsen  
(1864-1935)  
Arr. John R. Bourgeois

8'

Paula Crider, guest conductor

J'ai été au bal (1999)

Donald Grantham  
(b. 1947)

10'

Paula Crider

To receive occasional emails from the School of Music about upcoming concerts, send an email with your name and address to: [concerts@ithaca.edu](mailto:concerts@ithaca.edu)

Photographic, video, and sound recording and/or transmitting devices are not permitted in the Whalen Center concert halls. Please turn off all cell phone ringtones.

## Program Notes

**Reynaldo Hahn's** (1874-1947) music is as quintessentially French as one can find – a testament to the thoroughness of French musical education and Paris's eternal attraction for artists. But Hahn himself was not French: he was the son of a German father and Venezuelan mother, born in Caracas and transplanted to Paris at age three. He attended the Paris conservatory where he studied composition with Jules Massenet, who thought very highly of him. Upon his graduation, Hahn made a reputation through his songs, elegantly written and precious in style, with a somewhat facile charm. He was a constant presence in the salons of Parisian society where he would entertain, accompanying himself on piano, frequently with a cigarette dangling from his lips. Hahn enjoyed a successful conducting career, specializing in the operas of Mozart, leading performances at Salzburg and assuming directorship of the Paris Opera in 1945. He was a musical conservative, delighting in the music of the past and obsessed with musical and poetic form. Hahn has written, "Only form can give a piece a chance of lasting...There is in all good music an additional level which plays the role that varnish plays in a painting...The durability of the work often depends on this 'extra' quality: it's a safeguard against the damages of time."

Hahn was particularly attracted to works for the stage; *Le Bal de Beatrice d'Este* is a prime example of his ballet music. The suite comes from a set of seven short movements depicting Beatrice d'Este at the court in Milan from 1475-1497. The movements are titled: I. Entrée de Lodovic le More (The entrance of Ludovic, the More); II. Lesquercade; III. Romanesque; IV. Iberienne; V. Leda et l'Oiseau; VI. Courante-gal, sans vitesse; and VII. Sault final au Duc de Milan.

Czech composer, Zdeněk Lukáš (b. 1928) studied theory in Prague with Antonín Mádr. He worked for Czech radio in Plzeň, at first as an editor and later as choirmaster of the Česká Píseň and director of the radio orchestra. Thereafter he lived in Prague, giving most of his time to composition. His early works, from the 1950s, are in a late Romantic style influenced by Czech folksong. With two sinfoniettas (1957, 1962) Lukáš developed a polyphonic manner close to Martinu; he then followed directions suggested by the work of Kabeláč and employed more modern techniques.

*Musica Boema* was commissioned in 1976 through the influence and encouragement of Joel Blahník for his colleague, Conductor Stanley DeRusha who, at the time, was at the University of Wisconsin-Milwaukee. While researching music in Czechoslovakia in 1973, Blahník became acquainted with Lukáš through a common friend. Sensing and recognizing Lukáš's talent for winds and percussion, Blahník encouraged DeRusha to request a new large work for the wind and percussion medium. International intrigue followed and the score arrived in the United States in 1978.

*Musica Boema* is Lukáš's first work for band and is a classic. It was premiered in the United States at the 1978 American Bandmasters Convention under the direction of Stanley DeRusha. It was performed by the Prague Castle Band for the 1996 Prague Spring International Music Festival thus bringing *Musica Boema* (Music of Bohemia) back to its roots. The piece shows Lukáš's expressive style of musical composition, a synthesis of traditional means of expression and contemporary techniques characterized by modal harmonic and melodic thinking. A rich melodic invention characterizes his music. He seeks the "center of mass" for the melody. Typically, he employs a scale with regular alternation of major and minor seconds so that the octave has one extra tone. A rich feeling for the rhythm and meter based upon his knowledge of folksongs and dances is evident. His mastery of form, which often contains rondo elements, displays the composer's extraordinary ability to reveal compositional stylizations.

**Joaquin Turina** (1882-1949) was born in Seville. He studied the piano at the Real Conservatorio Superior de Musica in Madrid in 1902. In 1905 he entered the Paris Schola Cantorum where he studied piano with Moszkowsky and theory with d'Indy. During this period, nationalism was very prominent amongst composers; at the urging of fellow Spaniards Albeniz and Falla, Turina sought inspiration and musical material within Spanish popular culture. In 1914, Turina returned to Madrid and divided the remainder of his musical life among composing, teaching, and performing. His diverse compositional catalogue includes works for stage, orchestra, chamber ensembles, piano, and voice.

*La Procession du Rocio* is a symphonic poem in two movements, played without pause. Originally written for orchestra, the work was premiered in 1913 by the Madrid Symphony Orchestra. *La Procession du Rocio* is the first of Turina's work written in "Spanish style." Within the work also lies hints of the composer's French impressionist training. The composer includes this description of the programmatic work:

"Every year in Seville, during the month of June, there takes place in a section of the city known as Triana a festival called the Procession of the Dew (*La Procession du Rocio*) in which the best families of the city participate. They make their entry in their finest coaches following an image of the Virgin Mary borne on a golden cart drawn by oxen and accompanied by bands and music. All of Triana is celebrating the festival. The people dance the soleare and the seguidilla. In the midst of the dancing a drunkard sets off firecrackers, adding to the confusion. At the sound of the flutes and drums which announce the Procession, all dancing ceases. A religious theme is heard several times and, as the golden ox-drawn cart appears, it breaks forth triumphantly mingling with the joyous pealing of the church bells and the strains of the Royal March. The procession passes in a

whirling burst of color and sound and it recedes, the festivities and dancing resume, but at length they fade away."

**Johan Halvorsen** (1864–1935) was a Norwegian composer, conductor and violinist. Born in Drammen, Norway he received his musical education in Kristiania (now Oslo) and Stockholm, and was concertmaster in Bergen before joining the Gewandhaus Orchestra in Leipzig. He worked as conductor of the theatre orchestra at Den Nationale Scene in Bergen and of the Bergen Philharmonic Orchestra in 1893. He became concertmaster of the Bergen Philharmonic in 1885, and principal conductor in 1893. In 1899 he was appointed conductor of the orchestra at the newly-opened National Theatre in Kristiania, a position he held for 30 years until his retirement in 1929.

*In Memoriam* is a funeral march written for Bjornstjern Bjornson. Halvorsen wrote many compositions using the poetry of Bjornson. Bjornson was not only a much loved poet and author, but also, politically and artistically, a fervent nationalist for the cause of Norway. *In Memoriam's* link with Bjornson is underscored by the fact that it opens with a paraphrase of the Norwegian national anthem, for which Bjornstern wrote the lyrics. One verse of the anthem is directly quoted within *In Memoriam*.

**Donald Grantham** (b. 1947) studied composition with Halsey Stevens, Robert Linn, Ramiro Cortes, and Nadia Boulanger. Grantham holds a bachelor's degree from the University of Oklahoma, as well as a master's degree and doctorate from the University of Southern California. He currently resides in Austin, Texas, where he is professor of music composition at the University of Texas at Austin. Grantham has received numerous awards and prizes, including the Prix Lili Boulanger, the Missim/ASCAP Orchestral Composition Prize, first prize in the National Opera Association's Biennial Composition Competition, first prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, and here grants from the National Endowment for the Arts. His works are widely performed and commercially recorded by bands and orchestras throughout the United States. Grantham was recently awarded the American Bandmaster's Association Ostwald Award for his wind ensemble composition *Fantasy Variations*.

*J'ai été au bal* is a celebration of some of the popular/folk music styles of Louisiana – in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title ("I went to the dance"), and the two traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. *Allons danser, Colinda* (*Lets go Dancing, Colinda*) is a boy's attempt to coax Colinda into going dancing, and part of his argument is "it's not everyone who knows how to dance the two-beat waltzes." This touching little tune does

work better in a syncopated two, but is usually represented in notation as 3+3+2. The second Cajun Song is *Les flames d'enfer* (*The Flames of Hell*), most often performed as a heavily accented two-step. The version is much faster and lighter, as is introduced by a country-fiddle style tune. The brass band section begins with solo tuba, followed by a duet with the euphonium, and culminating in a full brass presentation.

*J'ai été au bal* was commissioned by the University of Texas Wind Ensemble under the direction of Jerry Junkin.

### **Paula Crider, The Colonial Arnald Gabriel '50 HDRMU '89 Visiting Wind Conductor**

Following a distinguished 33-year teaching career, Dr. Paula A. Crider continues to share her passion for making music through an active schedule as guest conductor, lecturer, clinician and adjudicator. She has enjoyed engagements in 46 states, Canada, Ireland, the United Kingdom, France, Italy and Australia. She is Professor Emerita at The University of Texas where she was twice awarded the "Eyes of Texas" Award for distinguished teaching.

Professor Crider has taught in the public schools at all levels, and holds the unique distinction of having been the first female in the state of Texas to serve as director of bands at a class 5-A high school. Her Crockett High School Bands in Austin, Texas earned twelve consecutive University Interscholastic League "Sweepstakes Awards" for musical excellence, received national recognition on the concert stage, and were twice named Texas 5A State Marching Champions.

During her tenure at The University of Texas, Professor Crider conducted the Symphony Band, the Longhorn Marching and Concert Bands, and served as instructor for undergraduate conducting, Brass Methods, Graduate Wind Literature, supervised student teachers and served as administrator for the Longhorn Music Camps. She has also served as Interim Director of Bands at Columbus State University, and at the University of Nebraska, Lincoln. She continues to serve as visiting guest professor at universities throughout the country.

She has presented professional teacher seminars throughout the United States, and continues to work with talented young students in Student Leadership Workshops. She serves as coordinator for the National Band Association Young Conductor/Mentor Program, and was recently appointed to the Conn/Selmer Educational Board. Prof. Crider is a Past President of the National Band Association, and serves on the Board of Directors of the American Bandmaster's Association.

**ITHACA COLLEGE WIND ENSEMBLE**  
**Stephen Peterson, conductor**

**Piccolo**

Emily Wespiser

**Flute**

Amelia Baran  
Rebecca Copek  
Aimée Shorten\*  
Emily Wespiser

**Oboe**

Jamie Davis\*  
Justine Popik  
Alana Rosen

**Bassoon**

Jill Bushnell  
Margaret Fay\*  
Jessica Tortorici

**E♭ Clarinet**

Brianne Remaley

**B♭ Clarinet**

Tom Bonomo  
Marcus Christian\*  
Michael Colletti  
Brendon Lucas  
Collin Myers  
Daniel Vesey

**Contra Bass Clarinet**

Laurel Stinson

**Alto Saxophone**

Gabe Fadale\*  
Seval Kanik

**Tenor Saxophone**

Ian Cruz

**Baritone Saxophone**

Rachel Perry

**Trumpet**

Michael Banewicz  
Brian Binder  
L.J. Neal  
Christopher  
Tolbert  
Ethan Urtz\*  
Emily Waltz

**Horn**

Laura Francese  
Tyler Ogilvie  
Maureen Preston  
Lori Roy\*  
Elizabeth Teucke

**Trombone**

Rick McGrath  
Mark Neville\*

**Bass Trombone**

D. Philip Truex

**Euphonium**

Justin Falvo\*  
Aaron Rivkin

**Tuba**

Dan Troiano\*  
Michael Gould

**String Bass**

Kevin Gobetz

**Percussion**

Andrew Boynton\*  
Daniel Cathey  
Peter Kielar  
Marco Schirripa

**Timpani**

Emily Ickes

**Piano**

Nathan Gulla

**Harp**

Myra Kovary\*\*  
Deette Bunn\*\*

**Graduate Assistants**

Timothy Arnold  
Susan DeVore

\* denotes principle  
\*\* guest artists